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## AMERICAN ART NEWS

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## CATCHING UP—BACKWARDS?

There has just been opened in Paris an exhibition of "One Hundred Years of French Painting," arranged for the benefit of the Strasbourg Museum of Fine Arts, that begins with the work of David and Ingres and ends with examples of Futurism from the Independent Salon of 1921. In between are paintings by Delacroix, Millet, Corot, Manet, Degas, Monet, Cézanne, Renoir and Gauguin, so that the show may be taken as unusually representative of the century.

It is curious to note the depressing effect the latest phases of art exhibited in this show has had on a writer of *Le Jour*, who is fearful for French art in the Twentieth Century after viewing the collection as a whole. "It appears," he writes, "that painting has evolved backwards. In a hundred years the French painters have succeeded in rivalling the Egyptians of 5,000 years ago. The end of the Twentieth Century will find French art caught up with the cave man."

We fear the art critic of *Le Jour* must have been taking a day off and the sporting writer went in his place to see the "One Hundred Years" show. The modernists have been decrying, and still continue to decry, the academic and they, above all others, would resent the idea of their work resembling the very academic paintings of the cave men as we know them from Dordogne or Altamira. If there be any other dispirited natures abroad, like the writer in *Le Jour*, they can take heart of grace from the opinions of our Paris correspondent, Muriel Ciolkowska, who, writing in the March number of the *International Studio*, says of the present-day spirit in France:

"Freakishness is steadily on the decline. The popularity of sane, well-balanced unobtrusive work . . . is evidence that neither critics nor public can endure it any longer. . . . It is apparent to all in the spring of 1922 that the creative spirit of art is alive in France and now that beauty seems again to have come into its own and ugliness no longer to be worshipped, the world will watch eagerly to see what the outcome is going to be."

To mix a little French with a little colloquial English, "A bas the cave man stuff!"

## "ONE WOMAN" SHOWS

These are the days of ascendancy for women. On a liner bound for the port of New York, Lillian Russell presided at the customary benefit concert, the first woman to do so in the long history of the company whose flag the steamer flew. The Mayor of New York is objecting to MacMonnies' statue, entitled "Civic Virtue," which is to stand in City Hall Park, for the reason that the male figure is trampling on the figures of two women. An English woman has just won the right to a seat in the House of Lords. Margot Asquith speaks and the world puts its hand to its ear

for fear it will miss something. The theatre has become so impressed with the importance of what used always to be called the "sex" as to present a play entitled "To the Ladies." Art terminology appears to lag behind in this general rise of appreciation of women. When a woman painter or sculptor holds an exhibition of her work, invariably it is referred to as a "one man" show, the quotation mark being added as a humorous implication of the contradiction in term. If Violet Oakley or Cecilia Beaux should give an exhibition, or if Janet Scudder should show a group of her sculptures, it would merely be clinging to an ancient convention to call the display a "one man" show. Art terminology is like a certain type of politicians and is not aware of the fact that woman has arrived. It really ought to reform and adopt "one woman" into its family.

## Benjamin West Memorial Exhibit to Be Held at Brooklyn Museum

The Brooklyn Museum will open to the public its memorial exhibition of the work of Benjamin West on March 29. It will include most of the works shown by the Art Alliance of Philadelphia in Rittenhouse Square from November 28 to January 2, and also include important additions loaned in New York. The portraits are especially emphasized, but there are also a number of original drawings and engravings of his work, and other paintings of varied subject matter and remarkable quality.

It is the modern tendency to underrate the art of Benjamin West, accounted for, perhaps, by the existence of several large allegorical paintings of a somewhat overwrought and out-of-date sentimentality, and from the modern standpoint, of eccentricity. The aim of the present exhibition is to retrieve and vindicate his reputation, and to show him as the equal and worthy rival of the greatest early American and English portraitists.

## Minneapolis Business Men Follow

## Chicago's Lead and Form Art Club

MINNEAPOLIS—The Minneapolis Business Men's Art Club, which was organized in January with ten members, now has a membership of twenty-five. Dudley Crafts Watson teaches the club, whose members form a class that meets every other Monday night in one of the basement sketch rooms of the Minneapolis Institute of Arts. John R. Van Derlip, president of the Institute, is one of the members.

Mr. Watson says that association with this class, and with a similar organization in Chicago, makes him an optimist concerning the future patronage of art by business men in America. "Frankly, when I began the class I was bored almost to death," he says, "but now I enjoy the hour and a half with them more than any other time I spend in this city."

## Lady Limerick's Antiques Withdrawn

LONDON—What is the reason, people are inquiring, that Lady Limerick has cancelled the sale of her old English furniture, tapestries and other works of art, which was to have taken place at Christie's this week. Lady Limerick is one of those ladies of high degree who a few years ago decided to try their fortunes in antiques. She opened a shop in Knightsbridge, where she made a special feature of Waterford glass. She has from time to time bought extensively at Christie's.

## Obituary

## BERNARD WALTER EVANS

Bernard Walter Evans, one of the oldest members of the Royal Institute of Painters in Water Colors, is dead in London, aged 78 years. His work was frequently seen in exhibitions of the Royal Academy in the 'seventies and 'eighties. He was chosen to represent English art at the Paris Exposition in 1900 and at the St. Louis Exposition in 1904. The City of London Society of Artists owes its inception to him, while he is represented in the permanent collection at South Kensington, and also in the galleries of Melbourne and Sydney.

## EUGÈNE DÉTÉ.

The death has occurred in France of the xylographic Eugène Déte an exhibition of whose work was noticed in these columns a short while ago. He had engraved the cartoons of Daumier and was extremely expert in his craft.

## JACQUES GALLAND.

Jacques Galland, artist in stained glass, designer of the panes in the Orleans Cathedral and on the Transatlantic liner *Paris*, is dead. He was the son of the craftsman, P. V. Galland.

## EDWARD ARTHUR WALTON

Edward Arthur Walton, president of the Royal Scottish Society of Painters in Water Colors, is dead in Edinburgh at the age of 61.

## JEHAN TESTEVIDE.

Jehan Testevuide (Jean Saurel), member of the committee of the Société des Dessinateurs Humoristes is dead, in France, aged 49.

## CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 4)

participated, in co-operation with the Parents' League and the Board of Education. Hundreds of girls in the public and private schools have contributed to the exhibition with designs expressing their idea of what a girl between fourteen and twenty should wear. From these fifty have been selected by a committee from the affiliated organizations, and models made from them by some of America's leading modistes. Each model is to be given to the designer of it by way of a prize, and is designated in the exhibition by her name.

Various objects of art of interest to the young girl are shown by the Art Alliance of America, while the exhibition of the Art Directors will emphasize the part that advertising plays in building up American ideals and taste. Hand-made jewelry and hand-decorated fabrics comprise the exhibition of the New York Society of Craftsmen, while the Pictorial Photographers of America are exhibiting photographs of the modern girl. The exhibition is to last until April 22.

## Fine Indian Portraits by Kihn

The seventy-eight portraits in crayon of American Indians of the Blackfeet and Pueblo tribes by W. Langdon Kihn, that are shown with the native craftwork of these aborigines and a loan collection of Indian blankets in the Anderson Galleries through April 2, comprise perhaps the most stimulating exhibition of this kind New York has ever known. Mr. Kihn's portraits are vividly realistic, decorative and intensely personal, for in sketching them in crayon he has shut himself off from all external art influences and has pictured his sitters in his own way with uncommon strength in character and in beauty of pattern.

It will suffice to mention the bust portrait of Maria Lewis, a New Mexico Indian woman; the profile of Elizabeth Riley, a little Indian girl of the same tribe; the very distinguished head of Susie Garcia; and the powerful bust portrait of Mrs. Long, a Sioux woman of Montana, to point the strength and variety of Mr. Kihn's work. These are not alone portraits of the American Indian at his best but they are very handsome pictures merely as pictures, if one cares more for their sheer artistic qualities than their value as historic documents.

Of Mr. Kihn's originality of viewpoint we have other evidence in the nine landscapes of the Northwest and New Mexico and his one picture of the "Thunder Ceremony of the Blackfeet Indians on the Plains of Montana." In his landscapes he has endeavored to give the effect of contrast that such a place as Browning, Montana, presents with its few houses against the rising slope of empty mountainside. His houses and few figures are tiny forms against the towering heights, his compositions bearing no relation to the ordinary conception of a Western landscape and yet being immensely effective.

## Samuel Halpert's Individualism

The outstanding characteristic about the work of Samuel Halpert is his freshness of viewpoint. Here is an artist who looks at form and color through his own eyes and is developing a highly significant mode of expression for what he sees. His exhibition of paintings at Mrs. Sterner's Gallery, lasting to April 1, represents a culmination in the way of present attainment, and is a promise of continued growth in the future as well.

"Village by the Sea" bears a closer relation to Cézanne than his other canvases, and in the sense of structure conveyed by the simply treated white walls and red roofs, there is evident a thorough grasp of the Frenchman's principles. The two pictures hanging on either side of it—"Central Park" and "Late Afternoon, Central Park"—are particularly typical of the work that Mr. Halpert is doing today. Both have breadth of vision and a certain ease in the handling of complexity that gives them a magnetic quality—compelling as well as pleasing the eye with their sweeping lines.

"Summer," an interior whose half open door permits a glimpse of a balcony in the sunlight, is strong in color and drawing. Mr. Halpert is using more color, but it is a tribute to his greater interest in mass and volume that his color keeps its place and never appears to have been used other than to express the artist's idea of form. "Highbridge" is a strong example of his recent work, and its expression of the strength, solidarity, and construction of the great arches of the bridge has both adequacy and simplicity.

## Melville Fisher's Recent Pictures

H. Melville Fisher's landscapes at the Ainslie Galleries include a number of paintings of the dunes along the Atlantic Coast that are particularly satisfying. There is marked feeling for the form of dipping, curving hillocks of sand in "Gray Sky and Sloping Dunes," and there is pleasing color in "Dunes and Clouds," in which the clear, fresh blue of the sky has a jewel-like clarity beside the dark gray-green of the grass which seems to be simply tone rather than color.

In "Breezy Day" there is a misty sky and slate gray water, pale sand and dull grass, all rendered with a keen appreciation for gradations in value. "Life Saving Station, Twilight," is pervaded with the softness of dusk, making its simplicity of theme doubly effective. "A Day in June," whose subject is a hillside path, is both restrained and poetic in feeling.

"Gray Lowering Day" shows the artist at his best in bringing out subtle variations in

tone quality. The green of the pasture in the foreground has much freshness underneath the depth that has resulted from the shadow of the approaching storm, while the sky itself has the effect of movement and suggests the forms of countless barely defined clouds. Mr. Fisher's drawing of trees displays thorough draughtsmanship as in "November" and "Glory of Autumn." The exhibition lasts through April 6.

## Julie Morrow's Colorful Landscapes

Julie M. Morrow's landscapes at the Galerie Intime are devoted to spring in New Hope and summer in Provincetown. "Before the Leaves Are Green" and "An April Mirror" are two from the former group that are especially pleasing in their cool freshness of hue, with tone melting into tone in quiet harmony.

Her color is richer in the Provincetown pictures, wherein the full strength of her art comes into play. There is a luminous quality in the sunlit atmosphere of "A New England Sunday" which gives to its white walls a gleaming brilliance. The violet shadows on sunny lanes or narrow streets and the dancing reflections in the water under the piers furnish the artist with some of her most delightful themes.

"Across the Dunes" has vibrant color, and "Hollyhock Lane" is full of glowing sunlight. "All of a Summer's Day" screens a vista of distant water with tall trees that are fine in drawing. There is animation, sparkle, and vitality in these pictures of New England—they have a distinct character of their own. The exhibition lasts until April 4.

## Jane Peterson's Versatility

Pictures by Jane Peterson are shown at the City Club, 55 West 44th St., until April 7. One of the most striking is "Harbor of St. Ives," which masses a line of boats with dark sails against the light walls in the background. Canvases such as "The Harbor" and "The Pier" are full of life and movement, one of the outstanding features of Miss Peterson's pictures being the success with which she interweaves detail into a harmonious whole.

"Golden Glow" shows warm sunlight framed by the shadow of the foreground and is pleasing in tone. "Live Oak," which groups its tall trees against a glimpse of blue water, has utilized the decorative possibilities of the subject. "Lake Louise" has evident feeling for color values and embodies an interesting study of heavy clouds. "Garden at Ophir Farm" is full of warmth. "The Harem Veil" and "The Green Hat" have animation and charm, and further diversity is given to the exhibition by several flower studies of singularly pleasing color.

## Margaret Law's Southern Paintings

Margaret M. Law's "Paintings of the South" at the Mussmann Galleries comprise her first New York exhibition. Her twenty-two oils are devoted in the main to the Southern negroes, whom she sees in a spirit of friendly understanding and sympathy and with a full appreciation of the humorous and picturesque.

Her humor is kindly in "Got Religion," in which the self importance of the convert is only too evident. "Sales Day" is fine in its handling of a large group, intermingling in the intricacies of barter and trade. "The Road to Town" has a brilliant note in the yellow umbrella over the wagon that has stopped to permit conversation. All of the pictures are glowing and fresh in tone, their particular characteristic being a harmonious blending of even masses of color. They are broad in treatment, the power of suggestion establishing their particular effectiveness.

Some of her smaller pictures are especially satisfying, such as "On a Texas Estate," which shows no more than a glimpse of a tree with a figure in the foreground, but whose tone values deal with the problem of light and form with satisfying completeness. The exhibition lasts through April 1.

## Hindu Art at the Galerie Intime

Braham Behary Sircar of Calcutta is exhibiting Hindu art objects at the Galerie Intime through April 4. A wide diversity is shown, including some fine examples of tables, chairs and boxes carved in walnut. There are also a number of jars and candlesticks of papier-mâché, painted in intricate designs which in delicacy of pattern suggest cloisonné. This art has been practiced for nine hundred years or more in India.

The Kashmir shawls, most of them a hundred years old and many of them of greater age, show the originals of which our familiar Paisley shawls are merely imitations. Some paintings of the XVI century and brass and silver objects embroideries of many kinds, and Oriental rugs are also included.

## Tiffany Foundation Collection

The exhibition of paintings and Oriental objects of art belonging to the Louis Comfort Tiffany Foundation on view at the Tiffany Foundation Gallery of the Art Center until March 25 includes four very fine Sorollas, one of them a portrait of Louis C. Tiffany. William L. Chase is represented by "Music Lesson" and W. L. Metcalf by "Bacchanal."

Among a number of Chinese paintings are examples from the Ming and Sung periods, while specimens of Chinese and Persian rugs, Chinese and Japanese door hangings and Italian embroideries add diversity of interest to the exhibition. An extensive number of ceramics and other objects of art are shown, such as Chinese pottery, a wood carving from the Ch'ien-Lung period, Persian and Indian jars, a Chinese bronze bell, and Japanese bowls and boxes.